

...John Williamson

WARRAGUL



Amazing Day

Words and Music by John Williamson

Medium bright tempo

Intro.









Verse



see ya la - ter mate I'm hea - din' up to Dar - win Gon-na



see Ka - ka-du Gon - na take my wo - man I












have - n't been through there since Cy - clone Tra - cey And it






should be an a - ma - zing day.

To CODA ☼☼ 1.



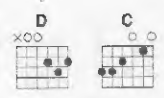




2. To CODA ☼

4 times

D C



Ree boo deep boo doop ba da Ree bee

D G D G



1,2,3. 4.

deep boo doop ba da Ree bee deep boo doop ba da 3. I'll

D.S. al CODA
Through 1st time bar and repeat

CODA


CODA D.S. al CODA

C D G D C



Yeah I Yeah I have - n't been through

D G D C



there since Cy - clone Tra - cey And it should be an

Chords: D (x o o), G (o o o), D (x o o), C (o o o)

a tempo 4 times

— a — ma — zing — day. — Ree bee deep boo doop ba da —

ree beedeep boo doop ba da — Ree bee —

1,2,3. 4.

2. I'll see ya later mate
I'm goin' by The Isa
Gonna say g'day to Katherine and Mary Kathleen
Last time through there I fell in love with Alice
She's probably forgotten - it's been too long

3. I'll see ya later mate
I'm gonna catch a buffalo
Gonna see a Jabiru - dancin' on the water
Gonna catch a barramundi up the South Alligator
With an Asian aborigine, in a long steel boat

4. I'll see ya later mate
I'm gonna paint a picture
Like a black cockatoo - way above the fire
They say it sends you troppo before the wet season
But I gotta see the light show before it come down

Well, I haven't been through there since Cyclone Tracey
And it should be an amazing day

Yeah, I haven't been through there since Cyclone Tracey
And it should be an amazing day






Ancient Mountains

Words and Music by John Williamson

Medium Tempo


To reproduce John's guitar work
use "D" tuning (ref. page 2) with
capo on 1st fret.

Intro.

Where

Verse



an - cient moun - tains are whitt - led down _____ Mill - ions of years _____ to a

lit - tle mound _____ Where gi - ant feet _____ are foss - il found _____

Fm7/Eb



Eb



I see spin-ifex surf - ing on a dune. The

rock is red - der in the af - ter - noon. Tou-rists clicking mad -

Fm7/Eb



ly soon. Where spring will come with

a - ny rain. A chance to flower, and seed a - gain For -

e - ver gar - den ri - sin' plain The dan - gers of the wild

re-main.

1, 2.

And a - Where the awe - in - spi - ring power of time -

3.

leave some fear - ful, some sub - lime White man finds his

pro-gress prime... Black man feels no

urge to climb...

Repeat first 2 bars of intro. to fade

2. And away up there where the wind is blown
 Never before felt so alone
 More aware of skin and bone
 I watch the parade of human folk
 Strips of rubber, cans of coke
 Making dust and blowing smoke.

Where the awe-inspiring power of time
 Leave some fearful, some sublime
 White man finds his progress prime
 Black man feels no urge to climb

3. Now I believe we all are one
 Features and creatures in the sun
 Breathing the air we all belong
 I have a dream I can't explain
 Wattle soldiers, making claim
 And Paradise returns again

Where spring will come with any rain
 A chance to flower and seed again
 Forever garden, risin' plain
 The dangers of the wild remain

Where the awe-inspiring power of time
 Leave some fearful, some sublime
 White man finds his progress prime
 Black man feels no urge to climb.

Big Bad Bushranger

Words and Music by Bob Brown

You've heard about Ned Kelly and those other famous crooks
I've seen them on the T.V. - I've seen them in my picture books
Well, here's a little song about a bloke so bad and mean
An evil, vicious outlaw - the worst there's ever been

Medium Fast Tempo

Intro.

A D A7

Oh,

Verse

D A

out in the bush where the koo-ka-bur-ras fly, Where the gum trees reach to the

D


clear blue sky, There's a cave in the hill - side where I hide, I'm a

The musical score is written for guitar and voice. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Medium Fast Tempo'. The score begins with an 'Intro.' section consisting of four measures of guitar accompaniment with chords A, D, A7, and A7. The first measure of the Intro has a guitar chord diagram for A (x00000). The second measure has a guitar chord diagram for D (x00200). The third and fourth measures have a guitar chord diagram for A7 (x00000). The Intro is followed by a vocal line starting with 'Oh,'. The 'Verse' section begins with a guitar chord diagram for D (x00200) and a vocal line starting with 'out in the bush where the koo-ka-bur-ras fly, Where the gum trees reach to the'. The Verse is followed by a guitar chord diagram for A (x00000) and a vocal line starting with 'clear blue sky, There's a cave in the hill - side where I hide, I'm a'. The score ends with a guitar chord diagram for D (x00200) and a vocal line starting with 'clear blue sky, There's a cave in the hill - side where I hide, I'm a'.


A  **D** 


big bad bush bush - ran - ger




A 



Deep in the cave there's a big black hole That's filled to the brim with



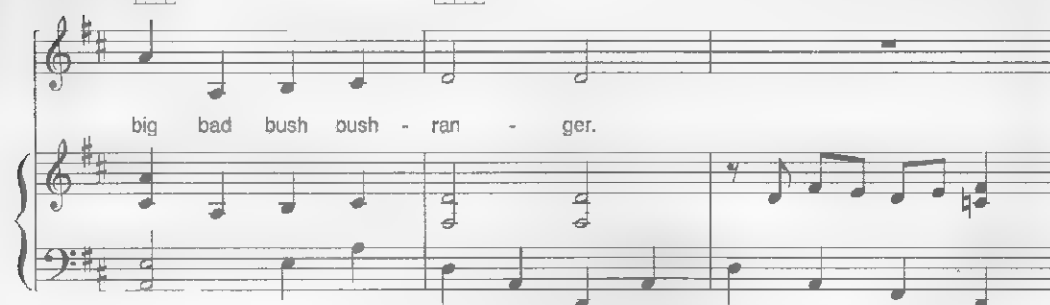
D 

blocks of gold And dia - mond rings and things I stole I'm a




A  **D** 

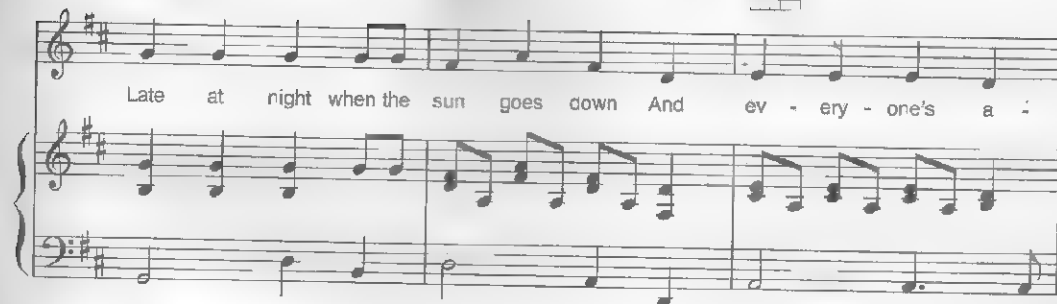
big bad bush bush - ran - ger.




G D A



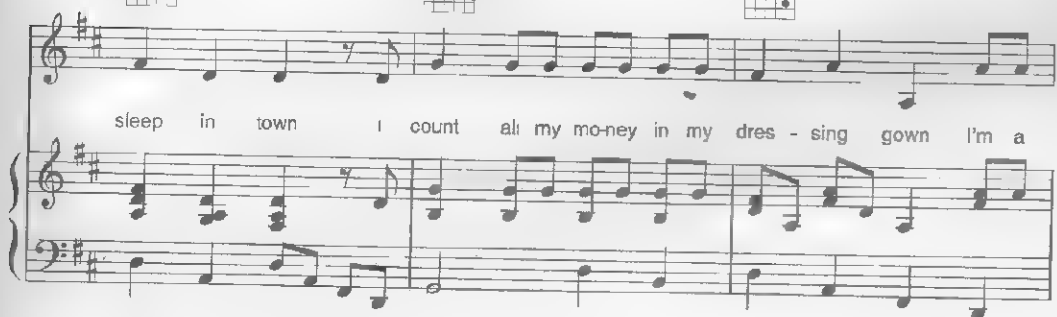
Late at night when the sun goes down And ev - ery - one's a :



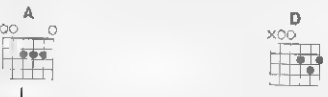
D G D



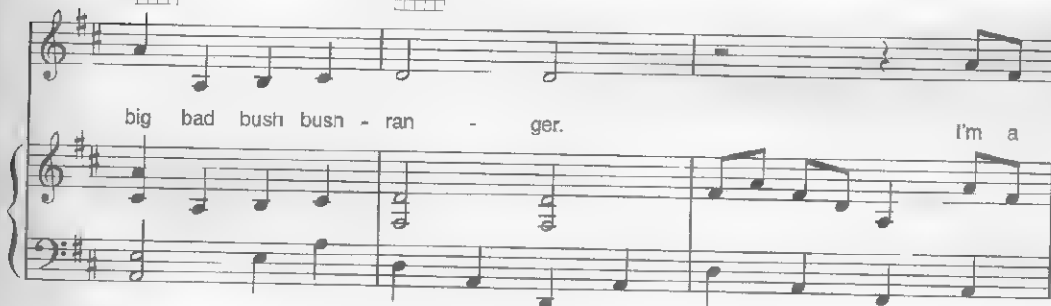
sleep in town I count all my mo - ney in my dres - sing gown I'm a



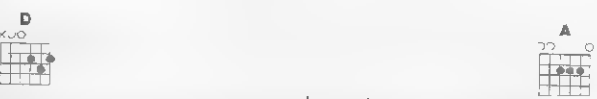
A D



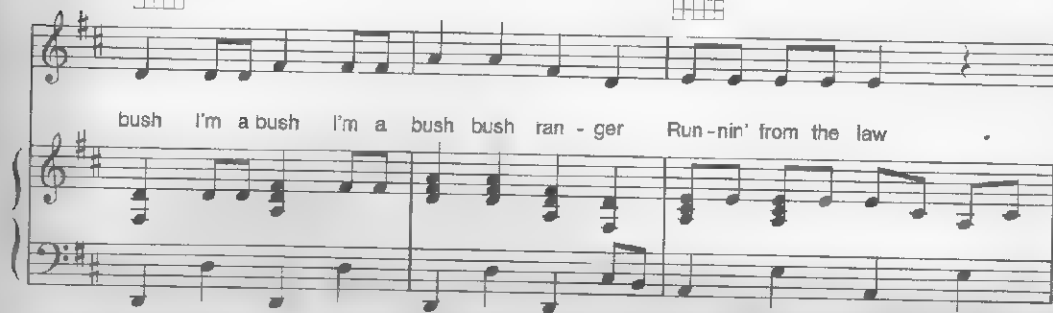
big bad bush bush - ran - ger. I'm a



Chorus D A



bush I'm a bush I'm a bush bush ran - ger Run - nin' from the law



D



liv in' on dan - ger, bang bang hands up

A



To CODA Ⓢ

Stick 'em up straight I'm a big bad bush bush

D



1, 2.

ran - ger.

2. Got a

D



A



D.S. al CODA Ⓢ

3.

ran - ger, I'm a big bad bush bush

CODA Ⓢ

D
x c o

The musical score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The lyrics 'ran - ger' are under the first two measures, and 'Ooh!' is under the third measure. A guitar diagram for a D major chord is shown above the first measure.

2. Got a rope and a whip and a gun, of course
I'm chased everywhere by the bush police force
While I ride through the night on my big black horse
I'm a big, bad, bush - bushranger

When the townsfolk see me ride
They lock all the doors and stay inside
And find a place that's safe to hide
I'm a big, bad, bush - bushranger

I ride thirty miles through the wind and hail
To hold up a bank or the Royal Mail
I give all my money to my girlfriend, Gayle
I'm a big, bad, bush - bushranger

CHORUS

3. I sleep every morning till half past nine
Have m' brekky in bed, then rise and shine
Get dressed in m' best for my life of crime
I'm a big, bad, bush - bushranger

I'm loved by the married women everywhere
While the silly old husbands curse and swear
I haven't got a worry and I haven't got a care
I'm a big, bad, bush - bushranger

I'm the terror of north-west New South Wales
From small bush towns to outback trails
I don't like judges and I don't like jails
I'm a big, bad, bush - bushranger

Words and Music by John Williamson

Intro.

We had a cat

Verse

his name_ was Bill

He caught our

bud - gie.

on the win - dow - sill

One ho - ly day one Sun - day morn' _____



Left on - ly fea - thers on our back lawn.

On no, Bill you can't do that



You sil - y pus - sy _____ you stu - pid cat

So we took him down our fam - ily pet

And we left his balls with the fam - ily vet.

1. 2. Well the ve-ry next Yes, he's mor - ti - fied and we all re -

Chorus

gret That we left his balls with the fam - ily

G
C O O

C
O O C

vet Yes he's mor - ti - fied and we all re -

G
C O O

D
X O O

To CODA ⊕

gret That we left his balls with the fam - ily

G
C O O

C
O O C

Interlude

vet. Now he's high - ly sought by the fe - ral

G
C O O

D
X O O

choir For his new - found ta - lent _____ to sing much

high - er Has no more_ time for fe-male

friends Just for par - rots and fai - ry

wrens (Spoken) No sense of hu - vet.

D.S. al CODA through 2nd time bar

2. Well the very next day, he packed his bags
 Left all his Penthouse and Playboy mags
 How could we do it, to the family pet
 Go and leave his balls with the family vet

(Spoken)
 Well we get no postcards, no telephone calls
 He's out in the bush somewhere - with no balls
 And he's obsessed with sweet revenge
 So he eats our parrots and our fairy wrens

CHORUS
 INTERLUDE

% No sense of humour, ex-family pet
 It still hurts, he can't forget
 He's still angry - he's still upset
 That we left his balls with the family vet.

Boogie With M' Baby

Words and Music by John Williamson

Medium slow tempo (♩ = 3♩)

Intro.

C Am F G C

Verse

G7 C Am F G7

(Spoken - repeat till ready)

C Am F G7 C Am







(when ready)

(Spoken)






Chorus

You wan-na boo - gie with m' ba - by


The musical score is written in 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is written in a single staff. The score includes an Intro, a Verse, and a Chorus. The lyrics are: "You wan-na boo - gie with m' ba - by". The tempo is marked as "Medium slow tempo (♩ = 3♩)".

You wan-na move... with m'ba-by You wan-na groove












— with m ba-by To CODA ⊕

⊕ CODA D.S. al CODA ⊕

Doo

— doot doo doo doo doo — doo — doo — doot en doo doo —







 To CODA



doo__ doo doo doo dooten doo doo doo doo dee doo - by



 D.S.  at CODA 

 CODA



doot. take  again through  doot.

1. It was before the dollar
 And before the Pill
 I went to this rock dance - in Swan Hill
 I arrived in me E.K. - hair slicked back
 And I saw this shei a in tangerine sox, hair pitch black

And she walked right by me ...
 And she said ...

CHORUS

You wanna boogie with m' baby
 You wanna move with m' baby
 You wanna groove with m' baby

2. Well I strolled across the dance floor
 Loves fool
 And I looked her right in the eye
 Real cool
 And I said nuffin!!

And she said

3. Well I didn't let her go
 She wasn't real rough
 And no-one else came near 'er
 'Cause was too tough

And the band was called Curly and The Cocky Stranglers - or somethin'
 And they weren't real bad either
 And you wouldn't want to know what they're playing ...

4. Well, me and Christine, we got on O.K.
 So I took her home, in my E.K.
 She's chewin' on Juicy Fruit
 I'm chewin' on P.K.

Got one hand on the wheel 'n' arm
 around her neck
 The other hand goin' down -
 and turnin' on the radio
 They're playing our favour'te song ...

Charters Towers

Words and Music by John Williamson

Medium Tempo

Intro. (No repeat on returns)

1.

Verse

Well I've heard lots a-bout Char - ters Towers, _____ I

came through Towns - ville un - der two hours, _____ Came from up North, it was

The musical score is written for guitar and piano. The guitar part is in 4/4 time and features a key signature of one sharp (F#). The piano accompaniment is in 4/4 time and features a key signature of one sharp (F#). The score includes an introduction, a verse, and a chorus. The introduction is marked 'Intro.' and '(No repeat on returns)'. The verse is marked 'Verse' and includes the lyrics 'Well I've heard lots a-bout Char - ters Towers, _____ I'. The chorus is marked '1.' and includes the lyrics 'came through Towns - ville un - der two hours, _____ Came from up North, it was'. The score includes guitar chords (F, C, G7) and piano accompaniment.

pour-in' rain, Could-n't see a damn thing for the su-gar cane, Could-n't

G

a tempo

find a dry spot to hang a shirt out, Now I'm right on the edge of the Queens -

C

- land drought. The change is a -

F

C

F

ma-zing I must re-mark I checked out the mo-tel, just af-ter

To CODA ♠

dark Saw some car - bines, a few dead cows, I'm here at last

in Char-ters Towers. His-to - ri-cal town

an ea - sy pace. Old fash-ioned streets, a friend - ly face

Hous-es on stilts to keep 'em cool, The chim-neys are

G C G C

D.S. al CODA

air-vents, so don't be fooled in Ju-li-a Creek.

F C F G7 C

2. Welcome to C.T. - Gold City
 Cattlemen's Rest, waitress pretty
 Born in the Gulf, a Queensland pearl
 Sweetest innocence - a lovely girl
 I showed m' teeth and she gave me a smile
 I tried the soup - and I stayed a while
- If I go to the Caltex and knock on the door
 The lady'll show me around for sure
 Tell me the history as she goes along
 You never know, it could be a song
- Historical Town - an easy pace
 Old fashioned streets - a friendly face
 Houses on stilts to keep em' cool
 The chimneys are air vents, so don't be fooled
3. (On D.S. al CODA)
 Well, I headed west through a bit of a stink
 'Roos on the road, down for a drink
 Fresh green pick from a little rain
 End up dead in the table drain
 Birds flying 'round with a knife and fork
 A damn good feed for an eagle hawk
- The change is amazing, I must remark
 I checked out the motel just after dark
 The trees are scarce, the cattle are weak
 I'm further out in Julia Creek.

Dingo

Words and Music by John Williamson

Fast Tempo

To reproduce John's guitar work
use "D" tuning (ref page 2)

Intro.



G6/D



1.

To CODA



Verse

2.

Din - go

Din - go

G6/D

D

why you run - nin' scared.

Dn go

Dn go



why you

First system of musical notation, featuring a vocal line and piano accompaniment in G major.



run - nin' scared.

Second system of musical notation, featuring a vocal line and piano accompaniment in G major.



Guard dog of the moun - tains

Third system of musical notation, featuring a vocal line and piano accompaniment in G major.

Kee - pin' the rats from ea - tin' it

Fourth system of musical notation, featuring a vocal line and piano accompaniment in G major.

D

all a way.

1, 2. 3. D.S. al CODA \oplus \oplus CODA

2. Dingo, dingo - koor warragul
Dingo, dingo - koor warragul
Guard dog of the plains
Keepin' the sheep from eatin' it all away
3. Dingo, dingo - why you get so mad?
Dingo, dingo - why you get so mad?
Guard dog of the desert
Keepin' the roos from eatin' it all away

Forty Years Ago

Words and Music by John Williamson

Slowly

Intro.

G
C# D C

Am
C D C

D7
x x C

Verse

G
C# D C

Am7
C D C

A dig-ger stands at the end of the street

D7
x x C

G
C# D C

His rifle up-side down He died when a wo-man could walk

Am7 D7 G

— a lone — An y where in town — If

First system of musical notation with vocal melody and piano accompaniment. Chord diagrams for Am7, D7, and G are shown above the staff.

Am7 D7

she's not safe — in years — of peace — Why did he go to war

Second system of musical notation with vocal melody and piano accompaniment. Chord diagrams for Am7 and D7 are shown above the staff.

G Am7

What was the pur - pose, what was the glo - ry,

Third system of musical notation with vocal melody and piano accompaniment. Chord diagrams for G and Am7 are shown above the staff.

D7 G G

1, 2, 3. 4.

What was he figh - ting for? Yean

Fourth system of musical notation with vocal melody and piano accompaniment. Chord diagrams for D7, G, and G are shown above the staff. The system includes a repeat sign with first and second endings.

G

Am7

D7

G

2. Yeah, sometimes this world worries me
 Sometimes it makes me cry
 Then one day more is one day closer
 To the day I die

And I think I'll leave it all behind
 I've had enough to say
 Go back to nature - live in the forest
 Before they take it away

3. Now I'm no pauper - I don't believe
 I've known a poor man's day
 But I'm still hungry to know the reason
 Why I came this way

Was it to learn that I can't buy
 The peace I used to know
 When I was just a little boy -
 Forty years ago

4. But if I can learn from foolish ways
 Then I must surely grow
 The light within is waiting -
 For the chance to glow

And I will keep on searching
 Until the day I know -
 The peace I knew as a little boy
 Forty years ago

Longreach is Praying

Words and Music by John Williamson

Slowly

Intro.

G D C G C D

The introductory section features a series of guitar chords: G, D, C, G, C, and D. Each chord is accompanied by a small diagram showing the finger placement on the guitar fretboard. Below the chords, the piano accompaniment is written for the first system, consisting of a treble and bass staff in 4/4 time, with a key signature of one sharp (F#).

Verse

G D C G







There's no stars in the sky to - night. And a

The first system of the verse begins with guitar chords G, D, C, and G. The lyrics "There's no stars in the sky to - night. And a" are written below the treble staff. The piano accompaniment continues in the same 4/4 time and key signature.

C G/B Am D G D

stock-man has his eye on the change The ants are bu - sy, you can

The second system of the verse continues with guitar chords C, G/B, Am, D, G, and D. The lyrics "stock-man has his eye on the change The ants are bu - sy, you can" are written below the treble staff. The piano accompaniment continues in the same 4/4 time and key signature.







— smell the gid gee, There's a warm breeze blow-in', like sum-mers co min' ear - ly And








Long-reach is pray-in' for rain_____ The fam - ily is out_____ on_____ the ve -

ran-dah And there's light-ning way out in the west To





have re - lief_____ for our hopes_____ and fears_____ How it would bring Mum and

G C



Dad _____ to tears _____ it's the best sign of mois - ture we've



G C D



had for years And Long - reach is pray - in' for rain



G C D



Chorus

Yean, Long - reach is pray in



C D C D



(Spoken)
Send 'er down Hugn-ie _____ Long - reach is pray - in' for rain



1. 2.

rall.

2. Saw the weatherman on the A.B.C.
 A good sign - it's raining in Alice
 There's a song of hope whispering in the leaves
 Grandma's complaining 'bout the pain in her knees
 And Longreach is prayin' for rain

There's dust whipping up on the clay pans
 And the horses are frisky tonight
 Awaken good spirits with a change in the weather
 Squatters and workers all drinking together
 The thunder claps gettin' louder and louder
 And Longreach is prayin' for rain

CHORUS

Rip Rip Woodchip

Words and Music by John Williamson

Intro

The musical score is written for guitar and piano. It begins with an 'Intro' section consisting of six measures of guitar chords: G, C, D, G, C, D, G. The piano accompaniment starts with a treble and bass clef in 4/4 time, with a key signature of one sharp (F#). The melody is played in the treble clef, and the bass line is in the bass clef. The first system of the main body of the song has three measures of guitar chords: G, C, D7, G, C. The lyrics for this system are: 'What am I gon na do what a bout the fu - ture? Got ta draw the line with-out'. The second system also has three measures of guitar chords: D, G, C, D, G. The lyrics for this system are: 'de - lay Why shouldn't I get e - mo - tion - al, the bush is sa - cred'. The piano accompaniment includes triplets in the bass line for the first and second systems.

What am I gon na do what a bout the fu - ture? Got ta draw the line with-out

de - lay Why shouldn't I get e - mo - tion - al, the bush is sa - cred

C D G C

An - cient life will fade a way, — O - ver the hill they go,

D G C D G

kill - ing a - no - ther moun - tain Got - ta fill the quo - ta, can't go slow

C D G C

Huge ma - chi - ne - ry w - ping out the sce - ne - ry, One big swipe like a

D G Em D

Chorus

shear - er's blow Rip, Rip, wood - chip turn it in - to pa - per,

G Em D G Em

Throw it in the bin, no news to - day, Night - mare, drea - ming, can't
(don't un - der - stand)_____

3

D G Em D G


you hear the scree - ming? Chain - saw, eye - sore more de - cay.
(stirs my blood gon-na make a stand.)_____

Em D G Em D G

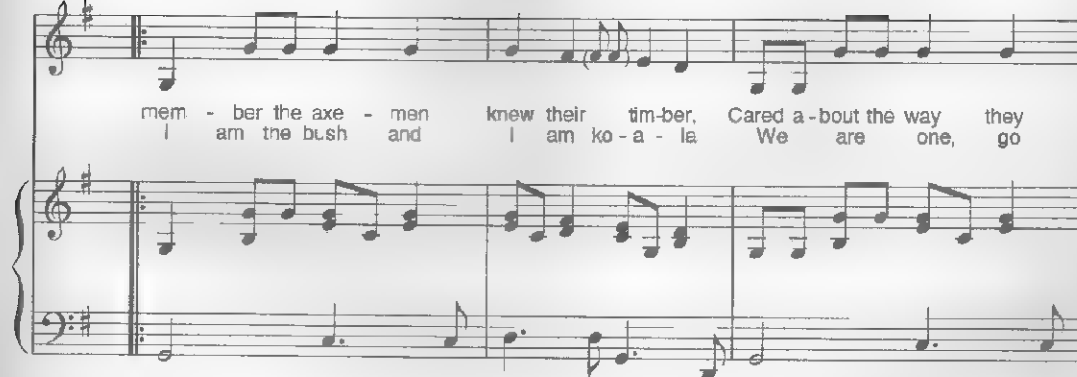
To CODA ☼

Re-

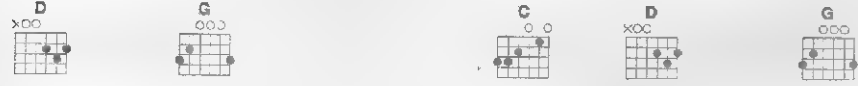
G C D G C



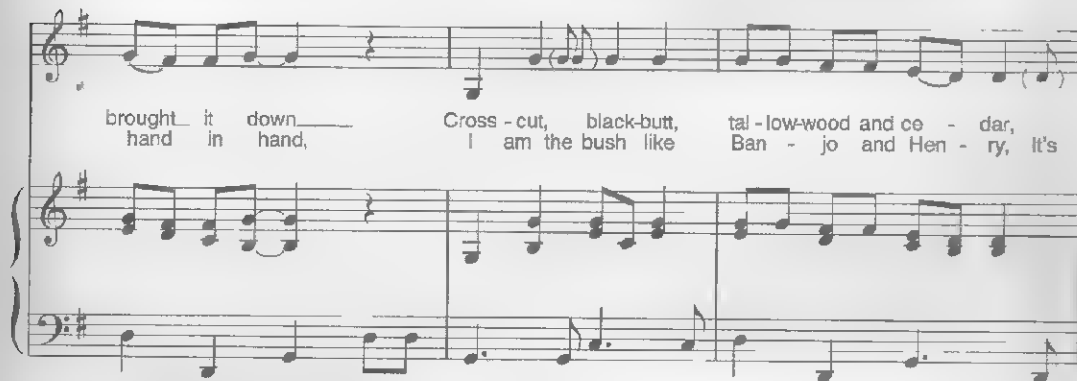
mem - ber the axe - men knew their tim-ber, Cared a - bout the way they
I am the bush and I am ko - a - la We are one, go




D G C D G



brought it down — Cross - cut, black-butt, tal - low-wood and ce - dar,
hand in hand, I am the bush like Ban - jo and Hen - ry, It's

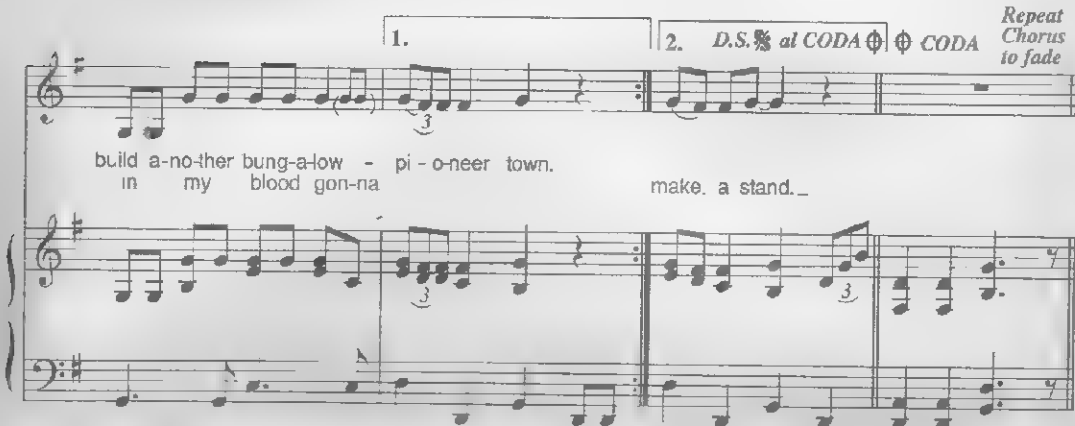


C D G D G D



1. build a-no-ther bung-a-low - pi - o-neer town.
in my blood gon-na make a stand.

2. D.S. al CODA CODA Repeat Chorus to fade



Shelter

Words and Music by Eric Bogle

John uses capo on 2nd fret and plays in open key of "G".

Intro.

A E/G# F#m D E

Verse

A A E/G# A

You can al - most touch the o - cean Shimmer-ing

D A E/G#

in the dis - tant haze As you stand there on the moun-

F#m D E7

- ta n On this love-li-est day of days, _____ 'Round

A E/G# A D

half the world you've drift ed Left no wild oats un - sown

A E/G# F#m

But now your view has shift - ed And you

D E A A E/G#

think you've just come home. 1, 2.

Chord diagrams: F#m, D, E, A, A, EG#

2. And you're

May we al - ways live in peace.

rall.

2. And you're drowning in the sunshine
 As it pours down from the sky
 And there's something stirring in your heart
 Bright colours fill your eyes

As from here to the far horizon
 Your beauty does unfold
 And oh, you look so lovely
 Dressed in green and gold

3. To the homeless and the hungry
 May we always open doors
 May the restless and the weary
 Find safe harbour on our shores

May she always be our Dreamtime place
 Our spirits glad release
 May she always be our shelter
 May we always live in peace
 May we always live in peace

Special Girl

Words and Music by John Williamson

Bright Tempo



Intro.

The introductory piano accompaniment for the song. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of chords and moving lines in both hands.

Verse



The first system of the verse, featuring a vocal line and piano accompaniment. The lyrics "What do you want for Christ - mas, spe-cial girl?" are written below the vocal line. The piano accompaniment provides a harmonic background for the vocal melody.

The second system of the verse, continuing the vocal line and piano accompaniment. The lyrics "We can't af - ford a string of cul - tured pearls" are written below the vocal line. The piano accompaniment continues to support the vocal melody.

G F Dm

I bet you'd like a

Handwritten musical score for the first system. The vocal line (treble clef) has a whole rest followed by a half note G, then a quarter note A, and a half note B. The piano accompaniment (grand staff) features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

G F

trip a - round the world Special

Handwritten musical score for the second system. The vocal line continues with a half note C, a quarter note D, and a half note E. The piano accompaniment continues with the same rhythmic pattern.

G C

girl. Oh dar - lin' what would bring a

Handwritten musical score for the third system. The vocal line has a half note F, a quarter note G, and a half note A. The piano accompaniment continues with the same rhythmic pattern.

8va loco

twin-kle to your eye?

Handwritten musical score for the fourth system. The vocal line has a half note B, a quarter note C, and a half note D. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

G

Just a hint. now watch how you re - ply *8va loco* it's

got to be sur - prise, sur - prise that's why Dar - lin'

girl For one of the most spec - ial in the

world. Some - thin' spe - cial for a spe - cial

F Dm G F

G F Dm F

G7 F Dm G7

The musical score is written for voice and piano, with guitar chords indicated above the vocal line. The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The vocal line includes lyrics, and the piano accompaniment provides harmonic support. Guitar chords are shown as diagrams with fingerings.

Chords:

- C:** C4, E4, G4
- F:** F4, A4, C5
- Dm:** D4, F4, A4
- F:** F4, A4, C5
- G:** G4, B4, D5
- F:** F4, A4, C5
- G7:** G4, B4, D5, F5
- C:** C4, E4, G4

Lyrics:

girl. for one of the most
 spe-cial n the world Some-thin' spe-cial
 for a spe-cial girl.

2. What do you want from Santa most of all?
 Some flowers or a picture on the wall
 A rug that goes the whole way down the hall
 Special girl
 Oh darlin', what do you want for Christmas - give me a clue

A cattie pup or a baby kangaroo
 As long as it says that I love you
 Special girl
 For one of the most specia l in the world
 Somethin' spec'al for a special girl

For one of the most special in the world
 Somethin' special for a special girl

Station Cook

Words and Music by John Williamson

Bright Tempo

Intro.

G7

C

Ola

Musical score for the song "Pee Wee Had a Pickled Look From Too Much Alcohol". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". The score includes a guitar chord diagram for the verse, showing a C major chord with a natural on the second string. The lyrics are: "Pee Wee had a pick - led look from too much al - co - hol".

The image shows a musical score for the song "The Green Stick". At the top left, there is a guitar chord diagram for G7, with notes G, B, and D marked on the strings. The score is written for guitar and piano. The guitar part is on a single staff with a treble clef, and the piano part is on two staves (treble and bass clefs). The lyrics "But his mis - sus kept a green stick to keep" are written below the guitar staff. The music is in a simple, folk-like style with a clear melody and accompaniment.

C

him in con - trol He rare - ly left his

G7

sun - ken bed in the breeze - way out the back His on -

To CODA ☼☼

ly job was split the wood or the mis - sus' whip would

C

1.
crack Now, the

C C7 F

Chorus

2. Some of the men were bach -

C

el - ors some of the men were not It

G7

did - n't wor - ry the sta - tion cook, she'd feed the bloo - dy

C F

lot Vi - si - tors from the I - sa or

C

G7

tou - rists in a 'bus With a huge pot of

C

strong — tea and a mi - ni - mum of fuss

G7

To CODA

C

C

⊕ CODA

⊕⊕ CODA

3. Now the 5. It's the Out - back his - to -

ry

C

G7

C

2. Now the woman was a mighty cook - very wide across the bum
The station kids, black and white, were allowed to call her Mum
Her kitchen was a bakery for an outback appetite
For big slabs of bully beef or good old Vegemite

CHORUS

3. Now the station pet was a Brahman bull, you could pat him on the head
He'd never seen saleyard - he was station bred
I tried to take his picture with a stockman and a gin
But they faded into the scenery with a drought resistant grin
4. To the famous Brunette Races - they'd head off for the fun
Where the beer flowed like a river, there was Coke and Bundy Rum
The station's boys were favourites to win the tug-o-war
The "town es" weren't prepared to risk another broken jaw

CHORUS

5. It's the last of the Outback stations owned by a family
Hard-fought by a pioneer of the Northern Territory
I hope it won't be swallowed up by a public company
And fade into the heat haze of Outback history

The Drover's Boy

Words and Music by Ted Egan

Slowly - double-time feel

Intro.

C F6 C

They could'n't un-der-stand why the dro-ver cried... As they

F C F6 C

bu-ried the dro-ver's boy the dro-ver'd al-ways seemed so hard To the

F G7 F C

men in his em-ploy, A bol-ting horse, the stir-rup lost And the

The musical score is written for guitar and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with an 'Intro.' section. Above the first system, guitar chords C, F6, and C are indicated. The second system has guitar chords F, C, F6, and C above it. The third system has guitar chords F, G7, F, and C above it. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are written below the vocal line.

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dro-ver's boy was dead The sho-velled dirt, a mum-bled word And it's






back to the road a - head And for-get a-bout the dro-ver's









1. boy. 2. And they boy, for - get a-bout the dro-ver's








boy And they could-n't make out why the dro-ver and the boy Al-ways


F C F6 C

camped so far a-way For the tall white man and the slim black boy




F G7 F C







Ne-ver had much to say And the boy would be gone at the break of dawn,

G7 Am G7

Tail the hor - ses, car - ry on, While the dro - ver roused the sleep-ing men,

Am G7 Am G7

1.
Day - light, hit the road a - gain And fol - low the dro-ver's

Am G7 Am

boy, fol-low the drov-er's boy.

4. In the

Am G7 Am G7

2. *tempo ad lib* *a tempo* I

Cut her hair break her in And call her a boy the dro-ver's

Am G7 Am

boy call her a boy the dro-ver's boy. 5. So when they






build that Stock-man's Hall of Fame And they talk a - bout the dro - vin' game Re-










mem-ber the girl who was bed-mate and guide, Rode with the dro-ver, side by side










watched the bul-locks, flayed the hide Faith - ful wife but ne-ver a bride








Bred his sons for the cat-tle run, Don't weep for the dro-ver's

Am G7 Am

boy Don't mourn for the dro-ver's boy But don't for

G7 Am

get the dro-ver's boy.

Repeat to fade

2. And they couldn't understand why the drover cut
The lock of the dead boy's hair
And put it in the band of his battered old hat
As they watched him standing there
And he told them take the cattle on
I'll sit with the boy awhile
A silent thought, a pipe to smoke
And it's ride another mile
And forget about the drover's boy
Forget about the drover's boy.
3. And they couldn't make out why the drover and the boy
Always camped so far away
For the tall white man and the slim black boy
Never had much to say
And the boy would be gone at the break of dawn
Tail the horses, carry on
While the drover roused the sleeping men
Daylight - hit the road again
And follow the drover's boy
And follow the drover's boy.
4. In the Camooweal Pub they talked about -
The death of the drover's boy
They drank their rum with the stranger who'd come
From the Kimberley run, Fitzroy
And he told of the massacre in the west
Barest details - guess the rest
Shoot the bucks, grab a gin
Cut her hair - break her in
And call he a boy - the drover's boy
And call he a boy - the drover's boy.